

THE RCM MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

"The Letter killeth, but the Spirit giveth Life."

Editorial

The outstanding event of the year in our corporate life has been, without a doubt, the Coming of Age of the Royal College of Music Union. The festivities to celebrate this great occasion were a conspicuous success. An account of the two "evenings" appears on a later page, but accounts of this kind must necessarily be restrained, and more or less official, so that the written word cannot adequately express that spirit of "camaraderie" and intense enjoyment which was so strongly felt on both those memorable nights.

Since our last number the MAGAZINE Committee has decided upon the suggestion of one of our previous Editors, to make no distinction in printing of names of Collegians and non-Collegians whose works may be performed at College or public Concerts, or who may themselves be executants. Hitherto the names have been printed in different types ; this will no longer be the case. Everyone who likes a broad-minded policy will welcome this change.

There is an unusually long list of "New Books and Music" in this number. The attention of our readers is called to this, as the coming of the "New Grove" might eclipse the other stars too easily.

Among our many contributors, thanks are especially due to Professor Visetti for sparing much of his valuable time in writing a most forceful article on his experiences ; and also to Mr. Frank Howes for his humorous pictures of Bayreuth's "lighter side."

The notices about sports, dances, and other events in College life are conspicuous by their absence. Truly we are a stiff-necked generation ! —but with the gift of a Tennis Court surely one day we shall have news of this sport at least.

Director's Address

SEPTEMBER, 1927

Three things stand out in the past two months, since we were here last term. One, the glorious weather, which you probably made the best use of either by swimming the Channel, or fishing, or paddling. Another is the address of Sir Arthur Keith, which has settled our ancestry for us in a definite and very desirable way. I for one should have been very disappointed to have had to renounce my brothers of the tree-tops and my acquaintances of the Zoo, especially as I had got fixed in my mind that the link was very strongly shown in us musicians. From where else could the magnificent contortions of the modern pianist or conductor have come, or the stealthy footsteps of a late entry or early goer from the Choral Class? Surely he is the father of all rotary movement. For finger word he has no equal—for agility and for strength of forearm; his pedalling defies description, and, lastly, his facial expression must always be the envy and hope of all performers.

The third thing is the extraordinary number of earthquakes and seismic disturbances we have heard of, or felt, or witnessed the effect of. I do not know how many of you have experienced the thing, but I can assure you that if once you have done so you feel as if the solid earth were never quite the same reliable thing again. The foundations have slipped beneath you. In miniature we have had lately some experiences, but they are self-made shocks, although the appearance of ruin is as great as in the case of the real thing. Have you walked down Piccadilly during the past few weeks and seen what road-mending and making really involves? If the mending of one's ways were anything as catastrophic it would account for the few who do it. The noise it makes, the confusion, the violence, the employment of what machinery! Acetylene lamps, the relentless road drill, the spades and the pickaxes. One would have thought all that was necessary would be to level up the holes, pour over them some tar, or whatever it is they cover roads with, and there it is. That is how they used to mend roads, and that is the reason why the roads didn't last. But there is another factor to be considered, and that is you have to make your road for the kind of traffic you are to put upon it, and a road made for one sort of traffic does not necessarily do for another kind. And so it is necessary that they should go down to the root of the matter and see that the foundations are secure. That is why the road menders have given place to road makers. You can learn a lot

by a visit to this new side-show of London. You will see the British workman in surroundings entirely suitable to him. As a rule he has been allowed in the past only to break up bits of road at a time, making for himself little islands of desolation hemmed in with scaffold poles, illuminated with many red lights (the signal of danger and revolution), seated, as a rule, near a glowing coal fire, gazing into the flames with philosophic intensity, and a tin of tea. But to-day, instead of creating a small obstruction in an otherwise busy thoroughfare, he has brought a whole district into a state of chaos and disorder, the equal of which can only be found in the region of an active volcano. He has reduced a crowded city thoroughfare to the status of a village street, and Piccadilly has become an unknown region, where neither ground is for the feet nor any path to follow; no road, no map there, all is a blank before one, all waits undreamed of in that region. Even "Punch" has depicted a Piccadilly shopman shouting into the ear of a customer, by reason of the noise, "that business is quieter than he has ever known it." Thousands of people stand daily looking on at this devastating scene, and, if they would, can learn many a lesson for their souls' good. They can see what all of us do not realise, that underground London is a very odd place, and that what we have always thought to be solid foundations are nothing more than a succession of vaults and dungeons, cellars, tubes, wires, and pipes, beds of old rivers, and empty wells of previous generations.

They would realise that you must build your road according to the kind of traffic and the wear and tear it is to carry, that the heavier the burden and the more frequent the use the deeper the setting of the foundation must be. No surface scratching or levelling is sufficient, nothing short of bedrock. They would realise that as time goes on the strain tends to become greater, and the road, to stand it successfully, must have a vast reserve of resistance.

One of the new hobbies of London streets seems to be the occasional collapse of houses of incredible age and flimsy construction, which have stood upright for years simply from habit, and collapsed from sheer fright and old age when they found themselves standing alone. Everyone has been concerned only with the house itself, and given no thought to the state of the foundations. Many Cathedrals are giving cause for alarm to those who look after them. St. Paul's is reported to be behaving in an unsettled way. Winchester, where part of the foundations were repaired a few years ago, was found to be resting on wooden faggots in running water. The tower of Pisa is still slowly adding to its out-of-straightness,

which makes it so famous. The spire of Chichester suddenly shut up like a telescope some eighty years ago, and the foundations were then discovered to be filled with rubble.

You will ask, why all this talk of falling buildings, insecure foundations, repairs and restorations? As with buildings, so with life and work and thought. Unless the foundations are well and truly laid there can be neither security nor long life for the building set upon them. But what is obvious in material substance and physical fact is not so easy to apprehend in the matter of life and habit and behaviour and experience. Foundations are generally slow in building and consolidating, and mostly are not seen. Deep down they are dug, and the deeper they are the greater the strain they will carry over them. Consolidation is of first importance, for if the foundation is not really set, and thoroughly compacted, the danger of collapse is never entirely eliminated.

Now, in speaking to you here this morning, many of you new to the College, some of you hardened sinners, some saints in the making, it is well to suggest that you should think how your future success depends upon the kind of foundation or ground-work you have made, or are making, or must make, if your work is to be given a safe and effective setting and to be durable and waterproof. There is to-day a special tendency to give undue glorification to speed in everything. Speed tends to fluidity. The tendency has always been there, but it has never shown itself so strongly as in these days of world-flights, world-radios, mass-production, dog-races, and the London Brighton and South Coast Railway. And this desire for, and worship of, speed, tends to make us all impatient of anything that moves at less than sixty miles an hour. No car is considered more than remotely satisfactory if it cannot or does not pass everything on the road, or tries to (for there is pleasure even in trying to be in a hurry). No one but finds it hard to resist turning to the end of a book to see what happens. We all go by the quickest trains, not because we are in a hurry but because it gives us the feeling of being busy. All the time saved by speed on the road is generally wasted the other end. Everyone to-day is anxious to get to work, to be doing his job, to be earning his living, and is inclined to be impatient at the time necessary to be devoted to fitting him for his work.

If progress is slow, as it is bound to be in most cases, patience is tried and dissatisfaction appears. Perhaps "Progress" is the wrong word, consolidation might be better. Unless the foundations of our work are laid surely and systematically and are given time to bind

together and consolidate, we shall always be in danger of trouble, and we shall always be having to go back and renew or revise some insecure point in our outfit. There is no truer saying, especially in relation to the early work of our lives, "More haste, less speed." If we scamp the initial stages we not only make steady progress an impossibility but we dispose ourselves to the dangerous habit of skating over things instead of obtaining a mastery over them.

One dislikes the word "Technique," but what it stands for in the making of a musician is of enormous importance. In so jolly a thing as music we are apt to skip over those stages of work which separate us from the full active enjoyment of playing or singing or composing, and having once made the jump we find it very difficult to resist the temptation of trying to do things which are too hard for us, or for which we are not quite ready or prepared, and then one of two things happens: Either we go on doing work badly for which we are not equipped by practice and hard grinding, or we have to retrace our steps in sorrow, only to find that the grinding which before could have been easy has now become considerably harder. To run before you can walk may be exciting but it is also dangerous. It is all very well to learn the things you like, but if you are not fit to play them you only confirm yourself in a bad habit, and make it impossible in the end either to get on or go back.

The idea of safety first is as applicable to musicians as to pedestrians and travellers by rail or car. To know what to do, how and when to do it. To have at your complete command every device which modern teaching can give you; not only learned or adopted, at the suggestion of the teacher, to a particular emergency, but so cultivated, mastered, and assimilated that you yourself know instinctively the particular means suited to the particular problem and how to apply it with least fuss and greatest efficiency. No one is conscious of the odd movements one makes with instant precision to avoid a passing motor or a flying chimney pot or a mad dog, but they are made exactly and effectively only because one has been dodging missiles of every description all one's life. We developed the technique of dodging and ducking by arduous practice and a sense of the relation of these movements to the problem of keeping ourselves reasonably safe. A good cricketer adopts strokes for particular balls (I speak as a fool, never having been bowled a ball towards which I could adopt any attitude: they were always too fast) without being conscious of effort in the decision, but he is able to do so only because he practised every kind of stroke as a boy until he was master of them all.

I have heard many a pianist make fine weather of the Ballade in G minor of Chopin until it came to the big scales at the end, and then I knew that that particular kind of stroke had not been completely mastered, and the player was bowled out and over, and the Ballade was a story of failure for him. I have come across young, and even old, Conductors who thought that a Conductor's art consisted in a long stick, a short memory and a childlike confidence in the first Violin. And now and then one hears of a singer with a fine voice, who has acquired mystery rather than mastery over breathing and diction. I believe it is possible for golfers, so-called, to possess, at a certain price, a magnificent set of golf sticks, polished and numerous, and, not being skilled in the use of them, still to find themselves bunkered every time. It has been known that a composer who has written a work of large dimensions, in many idioms and a multiplicity of notes and noises, has found the harmonisation of a simple tune (and even a tune he knows) in a simple way, a shattering experience.

A good workman has in his bag a set of tools adequate and complete for his job, and he must know how to use them, and which to use. If, as sometimes happens, his bag is in a gay disorder, he wastes time in trying to find the one he wants. The plumber of fiction always leaves behind him the tool he is most in need of. Everyone who possesses a car knows that the tool-chest is only found to be lacking of the one necessary implement when a breakdown occurs.

As we develop our technical powers for application in any particular direction we increase our resources and accumulate a store on which we can draw for any emergency. And this store is as essential to the musician as to an engineer or any practical person. In artistic work it is not as easy, as it is in practical vocations, to realise this. Many of those who feel music deeply and are eager to get to the works they can enjoy have not always the patience to develop their technique, and they may fall short of their full enjoyment just because of this. On the other hand the person who lives for technique only will never get to the things that matter most in music. There will be no glow about his work. It is the letter and the spirit over again, and although the letter kills if developed for its own sake, it must be developed in a proper relation to the spirit if we are going to get through in the end. In learning our job things must be done in certain order, and no step in the process can be omitted.

Nineteen years ago, in this place, Sir Hubert Parry said "there is nothing more essential in the pursuit of art than impulse, except order."

If we skip any part of our training or pass it over lightly as being, in our estimation, of little value, you may depend upon it we shall regret some day the gap in the outfit. We generally have but one chance in our lives to lay the foundations, and that chance gone by, and the bed made, we have to lie on it willy-nilly. And as it is one of the objects of life to get into it as much as we can, so it is our business to see that we fit ourselves for it by making our equipment as good as it can be. We have only got the one life, and probably only the one chance.

There is no doubt young people do not altogether enjoy going through the mill, as it is called, and equally no doubt that if they don't submit to that grinding cheerfully and thoroughly they'll never themselves be able to grind, nor will anyone bring grist to their mills. The reason is clear : there are so many things claiming our attention and interest. Our days, as we grow older, get more full of things to do : on the whole we tend to start busy life rather earlier than we should, or than is wise, and it means that if we do not grind early we shall never grind at all. So much too much is done for us in these days that some of us are in danger of sitting by to be fed like the drones, and you know how nemesis awaits them. We get our books read to us in cinemas, our music by records, our entertainments by wireless, our letter writing done by a typist, our speech shorthanded, our food in tabloids, our voice telephoned, our news broadcast, politics in headlines, our income taxed, our taxes collected. It is almost remarkable that we should do anything for ourselves at all, and yet we do, and do it on the whole gladly and well. All I would suggest to you is that whatever we do let us be sure it is the right thing to be done, and then do it very thoroughly, seeing it and working at it in all its bearings ; keeping our eye not only on the fine end we are going to make of it, but on the smaller and duller steps through which we attain to it, for, remember, you are not master of a subject nor of a movement in a series of movements if you can just get through if everything goes alright and there are no hitches or upsets. To have mastery of anything involves such a reserve of power over it that it can withstand any shock or strain.

A Few Jottings

By ALBERT VISETTI

So many years have passed since my arrival in England that I forget that I could have been born in any other surroundings.

Napoleon III advised me to come; he gave me many letters, including one to the late King Edward, who was then Prince of Wales, and who showed me the greatest kindness throughout his life. I was naturalised in February, 1880, so it is not surprising that I look upon myself as an Englishman.

My first connection with the Royal College was with its forerunner, the National Training School, where I worked under Sir George Grove and my dear friend, Sir Arthur Sullivan.

Then we enlarged into the Royal College of Music, in the building which is now the Royal College of Organists. In January, 1883, I received a letter from Sir George Grove, stating that H.R.H. Prince of Wales, President of the Royal College, had asked if I would accept the post of Professor of Singing for the men pupils, Madame Lind Goldschmidt having accepted the corresponding post for the women students. This offer to me was clothed in the most flattering terms as to my work at the Training School. So commenced my connection with what I consider the greatest institute of its kind in the world.

For many years I worked under Grove, whose wonderful executive ability, keen insight, and exceptional musical knowledge placed the whole working on a very high artistic plane.

We soon out-crowded our surroundings, and we moved into our present building, opened by the late King Edward.

When we lost Sir George Grove, my very dear friend, Sir Hubert Parry, became our Director—I always had his sympathetic support—a great musician, with exceptional literary gifts; both he and Grove were in the highest sense "Men of Letters." I prize these few words of appreciation he put in his book: "Mr. Visetti, whose devotion and enthusiasm have spread his representatives all over the world." Sir Hubert Parry was Director from 1895 to 1918. His wide outlook and his genial manner gained the affection of all; his keen insight into human nature and his sympathetic understanding gained the confidence of Professors and Students; we felt it a privilege to work for him and with him.

Sir Hubert Parry was a great loss, and it is a sad retrospect to find all my friends gone—Sullivan, Grove, Stanford, Parratt, Charles Wood, and Frederick Bridge, with whom there was such a close tie of friendship, that his death was a deep grief to me.

At one time I had most of the Operatic Students under my care; three of them had the honour of singing "Le Roi P'a Dit" at Windsor Castle, before Queen Victoria; in the cast were Kirkby Lunn, Agnes Nichols and Albert Archdeacon, who got up from a bed of illness to undertake his part, and was kept at the Castle by the Queen, who allowed him to write in her birthday book and signed a photograph for him.

To repay the unfailing friendliness of England to her adopted son from Italy is, of course, beyond my powers; but perhaps I may lay claim to some slight achievement in this direction, for it has been my delight to introduce to the Italian public many treasures from the rich store of English music which might otherwise have remained unknown to Southern Europe. To this end I made Italian versions of Sir Hubert Parry's "Blest pair of Sirens," "St. Cecilia's Day," and his essay, "Ugliness in Music"; Hullah's "History of Modern Music," and Hueffer's "Musical Studies." Perhaps, too, I may be allowed to add that His Majesty the King of Italy recognised the importance of such an endeavour to cement the bond between the two countries by conferring upon me the honour of knighthood.

Professor Visetti, since writing the above, has asked me to add a short note about one of his conversations with Brahms. In a discussion about the future of music, Brahms had said that, although his sympathies were not entirely with the English people, he must confess that the future of music lay in England.

Ernest Palmer Opera Study Fund

On Wednesday, 1st June, Douglas Kennedy and Gustav Holst, assisted by a grant from the Ernest Palmer Fund for Opera Study, presented in the Parry Opera Theatre (by kind permission of the Director and Council of the Royal College of Music) the first private performances of the English Choral Ballet, "The Morning of the Year," by Douglas Kennedy, Steuart Wilson and Gustav Holst. Dances were also given by

The Royal College of Music Ballet Class (under the direction of Lady George Cholmondeley and Miss Blanche Ostrehan). The programme was as follows :

OVERTURE " Britannia " *Arne*

Grave — Fugue — Gavotte.

Conductor : MR. GUY WARRACK.

"The Morning of the Year"

Characters :

The Headman W. G. P. THOROLD

The Hobbyhorse P. TERRY

Youths :

Messrs. Barber, Bell, Bergel, Callender, Constable,
Heath, Kirwan, Lee, Ranger, Thorn.

Maidens :

Misses Bower, Gadd, Jaques, Karpeles, Macnamara,
Sharp, Sinclair, Stoddart, Mrs. Kennedy.

The Chorus :

Misses Bonnet, Callard, Carr, Fletcher, Hammond,
Harrison, Hatten, Macfarlane, Maconchy, Meyrat,
Minshull, Tosh, Wethered, Lady Fletcher, Mrs. Oppé,

Messrs. Diver, Farnell, Forster, Kuttner, Langham,
Martin, Palmer, Parsons, Purvis.

Conductor : MR. GUSTAV HOLST.

PROFESSIONAL ORCHESTRA
(Leader : Mr. W. H. Reed.)

Scenery designed by MISS N. HEWIN.

Costumes designed by MISS M. MARSHALL.

The Ballet Class

OVERTURE " Apollo and Hyacinthus " *Mozart*

CHORAL DANCE " Pan " *Rutland Boughton*
(Arranged by Penelope Spencer)

Pan Ursula Macdonald

Maidens :

Lois Meads Marjorie Smith Muriel Graham
Eleanor King Turner Monica Sweeney Gladys Schmid

Youths :

Rachael Guinness Edith Roper Katherine Craste
Imogen Holst

DANCE "White Lotus" *Logan-Kreisler*
MISS BLANCHE OSTREHAN

DANCE "Tempo di Ballo" *Scarlatti*
(Choreography by Imogen Holst)
IMOGEN HOLST SYLVIA SEWELL

DANCE Les Tziganes *Dvorák-Kreisler*
Miss Blanche Ostrehan
Sylvia Sewell Margherita McCubbin Gladys Schmid
Ursula Macdonald Helen Chambers Mary Simmons

Conductor : MR. GUY WARRACK

In the Opera Theatre

In the Parry Opera Theatre on Thursday, 2nd June, and Friday, 3rd June, there were given two Private Performances of "Arms and the Man," a Comedy by G. Bernard Shaw (by kind permission of the author). The production was by L. Cairns-James, Hon. R.C.M., and the cast was as follows :—

"Arms and the Man"

Characters :

Major Paul Petkoff	...	...	...	...	CHARLES HOLMES
Nicola	...	...	...	...	H. HAMILTON EARLE
Major Sergius Saranoff	...	...	...	...	HELMAR FERNBACK
Captain Bluntschli	...	...	...	...	HAROLD S. DENTON
Catherine Petkoff	...	...	...	...	MURIEL FORSTER
Louka	...	...	...	...	WINIFRED VIGAY
Raina	...	...	...	...	NANCY WHITELOCK (2nd June)
					BETTY BAXENDALE (3rd June)

A small String Orchestra, conducted by Richard Austin, played the following selection of music :—

BEFORE ACT I

CONCERTO GROSSO IN B FLAT *Handel*
(Two movements)

BEFORE ACT II

AN ENGLISH DANCE SUITE *Rutland Boughton*

BEFORE ACT III

TWO INTERLUDES *Richard Austin*

On Wednesday, 6th July, and Friday, 8th July, there were given two Private Performances by the Dramatic Class of Scenes from Goethe's "Egmont," with the incidental music by Beethoven (died 1827). The production was by L. Cairns-James, Hon. R.C.M., and Dr. Malcolm Sargent conducted.

Scenes from Goethe's "Egmont"

Characters :

Margaret of Parma	{	MONICA WARNER (6th July)
(Regent of the Netherlands)	{	CARYS DAVIES (8th July)
Count Egmont (Prince of Gaure)		HAROLD CHING
William of Orange		HAROLD DENTON
The Duke of Alva	{	PHILIP WARDE (6th July)
	{	WILLIAM WILSON (8th July)
Ferdinand (his natural son)		FREDERICK BURTON
Machiavel (in the Regent's service)		HELMAR FERNBACK
Richard (Egmont's Private Secretary)		THOMAS DANCE
Silva } in the service of Alva	{	H. HAMILTON EARLE
Gomez }	{	THOMAS DANCE
Clara (the beloved of Egmont)	{	MARJORIE HAVILAND (6th July)
	{	BETTY BAXENDALE (8th July)
Her Mother	{	OLIVE HOWELLS (6th July)
	{	GLADYS KNIGHT (8th July)
Brackenbury (a Citizen's son)		ROBERT POOLE
Soest (a shopkeeper)		TREFOR JONES
Jetter (a tailor)		H. HAMILTON EARLE
A Carpenter		JOHN MOTTERSHEAD
A Soap Boiler		JAMES BARBER
Vansen (a clerk)		CHARLES DRAPER
Page		RUBY MCGILCHRIST

Singer : URSULA BOASE

The Scenes were chosen, for the most part, in relation to the music, and the thanks of the College were due to PROFESSOR H. G. FIEDLER, Professor of German language and literature in the University of Oxford, for the valuable assistance he rendered in making the selections.

The English version used on this occasion was by ANNA SWANWICK.
(Bell's Modern Translations)

Dresses arranged by MRS. GOTCH, Hon. R.C.M., and MRS. CLAUDE AVELING.

Uniform by MESSRS. NATHAN, LTD.

Wigs by BERT.

On Wednesday, 13th July, there was given a Private Dress Rehearsal of Debussy's "Pelléas et Mélisande" (Acts I and II) in French. The production was by Mr. Cairns-James, Hon. R.C.M., and Dr. Malcolm Sargent conducted. The programme was as follows :—

"Pelleas et Melisande"

Characters :

		*At 7-45	At 9-0
Pelléas	} Grandsons of Arkel	PHILIP WARDE	PHILIP WARDE
Golaud		JOHN ANDREWS	H. LEYLAND-WHITE
Arkel (King of Allemonde)	...	RICHARD WATSON	JOHN MOTTERSHEAD
Mélisande	... ..	MABEL RITCHIE	BETTY BAXENDALE
Geneviève	... ..	MONICA WARNER	MONICA WARNER
(Mother of Pelléas and Golaud)			

* The scenes were rehearsed twice, with different casts.

ACT I

Scene 1—A forest. Scene 2—A room in the castle. Scene 3—Before the Castle.

ACT II

Scene 1—A well in the park. Scene 2—A room in the castle.
Scene 3—Before a grotto.

The Dress Rehearsal of portions of the Opera was preparatory to a performance of the complete work to be given during the next term.

The coaching of the casts in the words and music was under the direction of MR. AMHERST WEBBER.

Dresses arranged by MRS. GOTCH, Hon. R.C.M., and MRS. CLAUDE AVELING.

On Tuesday, 19th July, there was given a Private Performance of Scenes from "Martha" (Flotow) and "Carmen" (Bizet). The Producer was Mr. Cairns-James, Hon. R.C.M., and Mr. H. Grunebaum conducted. The casts were as follows :

"Martha" (Acts I & II)

Characters :

Lady Harriet Durham	... ..	NELLIE MEYRAT
(Maid of Honour to Queen Anne)		
Nancy (her friend)	... ..	MARJORIE HAVILAND
Sir Tristram Mickleford	... ..	CHARLES DRAPER
(Lady Harriet's cousin)		
Lionel	} Farmers	HELMAR FERNBACK
Plunkett		RICHARD WATSON

"Carmen" (Act II)

Characters :

Frasquita	...	...	...	...	ELEANOR CAFFREY
Carmen	...	...	...	...	MARGHERITA McCUBBIN
Mercedes	...	...	...	...	DOROTHY HUMPHREYS
Escamillo	...	...	...	...	LEYLAND WHITE
Remendado	...	...	...	...	HELMAR FERNBACK
Darcairo	...	...	...	...	JOHN MOTTERSHEAD
Don José	...	...	...	...	TREFOR JONES
Morales	...	...	...	...	HAROLD CHING
Zuniga	...	...	...	...	CHARLES HOLMES

The R.C.M. Patron's Fund

On 2nd June Dr. Malcolm Sargent conducted an Orchestral Rehearsal for Executive Artists. The programme was as follows :—

1. CONCERTO for Violoncello, in B minor, Op. 104 ... *Dvorák*
THELMA REISS-SMITH
(Royal College of Music)
2. SCENE Salce, salce (*Otello*) *Verdi*
MURIEL NIXON
(Royal College of Music)
3. CONCERTO for Pianoforte, in A minor, Op. 54 ... *Schumann*
BERYL SHEPHERD
(Private Study)

The following was the programme on 23rd June, given for Composers and Executive Artists :—

1. SONG The Pibroch *Stanford*
AGOSTINO PELLEGRINI
(Guildhall School of Music)
2. SCENE for Tenor Solo and Orchestra,
"The Death of Œnone" (Part I) ... *Bernard Naylor*
Soloist :—TREFOR JONES (Royal College of Music)
3. SCOTTISH SUITE for Pianoforte and Violins ... *Jeffrey Mark*
Pianoforte :—GWENDO PAUL (Royal College of Music)
4. AIR ... Ebben? ne andrò lontanna (*La Wally*) ... *Catalani*
RECIT. ... Che vecchio sospettoso }
AIR ... Il vecchietto cerca moglie } *Rossini*
MAIR THOMAS
(Trinity College of Music)
5. TWO MOVEMENTS from "El Amor brujo" ... *de Falla*
(a) Pantomime. (p) Danse rituelle de Feu.
Conductor :—GIDEON FAGAN
(Royal College of Music)

Dr. Malcolm Sargent also conducted this Rehearsal. At both performances the London Symphony Orchestra played.

College Concerts

Tuesday, May 24 (Chamber)

SUITE for Two Violoncellos, in D minor .. *Popper*
OLIVE RICHARDS, A.R.C.M. (Associated Board
Exhibitioner), BARBARA A. WRIGHT (Scholar).

SONGS—

- a. The lass with the delicate air .. *Arne*
b. Margaret at the spinning wheel .. *Schubert*

DOROTHY HOLDEN.

PIANOFORTE SOLO—

Prelude, Chorale and Fugue .. *César Franck*
FREDERICKA HARTNELL (Scholar).

VIOLIN SOLOS .. a. En bateau .. *Debussy*
b. Spanish Dance .. *Granados*
c. Toccata .. *W. H. Reed*

GWENDOLEN HIGHAM, A.R.C.M. (Exhibitioner).

TWO SONGS, Op. 91 .. *Brahms*

- a. Gestillte Sehnsucht
b. Geistliches Wiegenlied

AGNES FORBES (Exhibitioner).

Viola—MARY GLADDEN, A.R.C.M. (Exhibitioner).

VIOLONCELLO SOLOS—

- a. Arioso .. *Mazzano-Van Lier*
b. Sicilienne .. *Fauré*
c. Serenade Espagnole .. *Glazounov*

ALEXANDER NIOSI (Scholar).

FOUR PART SONGS for Female Voices,
with String Accompaniment .. *Gustav Holst*

- a. Love on my heart from heaven fell
b. Angel spirits of sleep
c. When first we met (*A Round*)
d. Sorrow and joy

URSULA BOASE, A.R.C.M., MONA BENSON, A.R.C.M.
(Scholar), OLWEN PHILLIPS, A.R.C.M., GLADYS
GOSLING (Scholar), HERZL LEIKIN (Scholar),
KATHERINE GATES (Hon. Exhibitioner), MARY
WHITTAKER (Exhibitioner), MURIEL HART,
A.R.C.M., MAURICE HARDY (Scholar), EDMUND
CHESTERMAN (Scholar).

Accompanists—

SYBILLA MARSHALL, A.R.C.M.
(Associated Board Exhibitioner).
RENEE SWEETLAND, A.R.C.M. (Scholar).

Tuesday, June 7 (Second Orchestra)

CONCERTO for Strings in G major
(Brandenburg, No. 3) .. *Bach*
1. Allegro moderato. 2. Allegro.

Conductors—

1. IRIS LEMARE. 2. MARK PASTEUR.

CONCERTO for Pianoforte and Orchestra,
No. 2, in C minor .. *Rachmaninoff*

1. Moderato. 2. Adagio sostenuto.
3. Allegro scherzando.

JOYCE MCG. CLARK, A.R.C.M. (Exhibitioner).

Conductors—

- 1 & 3. HUBERT F. CLARKE. 2. ROBIN RATE.

SYMPHONY No. 2, in B minor .. *Borodine*

Conductor—DR. MALCOLM SARGENT.

Friday, June 10 (Orchestral)

THREE DANCES from

"The Three Cornered Hat" .. *De Falla*

- a. Les Voisins
b. Danse du Meunier
c. Danse finale

CONCERTO for Pianoforte and Orchestra,
No. 4, Op. 44, in C minor .. *Saint-Saëns*
ISADORE GOODMAN (Scholar).

SCENE—Ma dall' arido stelo divulsa
(*Un Ballo in Maschera*) .. *Verdi*

ODETTE DE FORAS.

SYMPHONY No. 2, Op. 63, in E flat—

Edward Elgar

Conductor—DR. MALCOLM SARGENT.

Thursday, June 16 (Chamber)

QUARTET for Strings in E minor .. *Frank Bridge*

HELEN STEWART, A.R.C.M. (Scholar), MADGE
DUGARDE, MARY GLADDEN, A.R.C.M. (Exhibi-
tioner), THELMA KRIS-SMITH, A.R.C.M.
(Exhibitioner).

PIANOFORTE SOLO—

Sonata in A flat, Op. 110 .. *Beethoven*

LEONARD ISAACS (Associated Board Exhibitioner).

PASSACAGLIA for Violin and Viola—

Handel-Hatvorsen

EUGENE PINI,

MARY GLADDEN, A.R.C.M. (Exhibitioner).

SONGS *John Ireland*

- a. Summer Schemes
b. Her Song
c. Weathers

HILDA RICKARD (Scholar).

QUARTET for Pianoforte and Strings

in C minor, Op. 60 .. *Brahms*

FREDERICKA HARTNELL (Scholar), GWENDOLEN
HIGHAM, A.R.C.M. (Exhibitioner), MURIEL HART,
A.R.C.M., GETHYN WYKEHAM-GEORGE, A.R.C.M.
(Scholar).

Accompanist—CECIL BELCHER, A.R.C.M.

Tuesday, June 28 (Chamber)

TRIO for Pianoforte, Violin and Violoncello

in C major, Op. 87 .. *Brahms*

GWENDO PAUL, A.R.C.M. (Associated Board
Exhibitioner), BARBARA ENSOR, A.R.C.M. (Exhi-
tioner), GETHYN WYKEHAM-GEORGE, A.R.C.M.
(Scholar).

SONGS .. a. Der Lindenbaum .. } *Schubert*

b. Der Musensohn .. }

THOMAS DANCE.

ORGAN SOLO—

Prelude and Fugue on the name "BACH"—*Liszt*

ALLAN BURNBY, A.R.C.M.

SONG Omnipotence .. *Schubert*
MARGARET McARTHUR (Exhibitioner).SONATA for Pianoforte and Violin
in F major, Op. 37 .. *Dvorák*
GWENDO PAUL, A.R.C.M. (Associated Board Exhibitioner), RHYE KEMMIS (Associated Board Exhibitioner).SONGS .. a. Death and the maiden .. *Schubert*
b. Knowest thou the land .. *Liszt*
GLADYS KNIGHT (Scholar Exhibitioner).

MADRIGALS—

a. Dainty fine bird (Five parts) .. *Gibbons*
b. In pride of May (Five parts) .. *Weelkes*
c. Ah, dere heart (Five parts) .. *Gibbons*
d. Ah Vesta was (Six parts) .. *Weelkes*

MARGARET REES, A.R.C.M. (Exhibitioner), MABEL RITCHIE, A.R.C.M. (Scholar Exhibitioner), AGNES FORMES (Exhibitioner), FREDERICK BURTON (Exhibitioner), PHILIP WARDE, A.R.C.M. (Scholar), JOHN ANDREWS, A.R.C.M. (Exhibitioner).

Accompanist—GEOFFREY CORBETT.

Thursday, July 7 (Chamber)

SONATA for Pianoforte and Violoncello in A major—
César Franck
JOAN BLACK, THELMA REISS-SMITH, A.R.C.M. (Scholarship-Exhibitioner).

PIANOFORTE SOLO—

Ballade, No. 4, in F minor .. *Chopin*

DOROTHEA ASPINALL, A.R.C.M. (Scholar).

SONGS .. a. The Shepherd .. *Thomas F. Dunhill*
b. Serenade *R. Strauss*
RUBY MACGILCHRIST.

VIOLONCELLO SOLO—

Sonata in A major .. *Boccherini*

AUDREY PIGGOTT (Scholar).

PIANOFORTE SOLOS—

a. Soho forenoons .. } *John Ireland*
b. Ragamuffin .. }
c. The Windmill .. } *Freda Swain*
d. Humoresque .. }

GWENDO PAUL, A.R.C.M. (Associated Board Exhibitioner).

QUARTET for Strings, No. 5, in D major, Op. 64—
Haydn

REMO LAURICILLA (Exhibitioner), MARY GRAHAM (Associated Board Exhibitioner), GWENDOLINE WINDSOR, A.R.C.M., LOIS MEADS (Exhibitioner).

Accompanists—

EVELYN SWAYNE, SYBILLA MARSHALL.

Tuesday, July 12 (Second Orchestra)

CONCERTO GROSSO in G minor .. *Handel*
Conductor—MICHAEL TIPPETT.RECIT. .. Solitudini amiche } *Idomeneo—*
ARIA .. Zeffiretti lusinghieri } *Mozart*

SYBILLA MARSHALL.

Conductor—HUBERT CLARKE.

SYMPHONY No. 3, in E flat, Op. 97 (*Rhenish*)—
*Schumann*PRELUDE .. Tristan and Isolde .. *Wagner*
Conductor—HERZL LEIKIN.CONCERTO for Pianoforte and Orchestra, No. 5,
in F, Op. 103 .. *Saint-Saëns*
1. Allegro animato. 2. Andante.
3. Molto allegro.

LEONARD ISAACS.

Conductors—

1 & 2. MARK PASTEUR. 3. IRIS LEMARE.

FINALE from Overture, Scherzo and Finale
in E major, Op. 52 .. *Schumann*
Conductor—JEFFREY MARK.

Conductor—DR. MALCOLM SARGENT.

Thursday, July 21 (Chamber)

SONATA for Pianoforte and Violin in G major—
Brahms
PHYLLIS ARNOTT, A.R.C.M. (Associated Board Exhibitioner), KATHERINE GATES (Exhibitioner).SONGS .. a. Nacht und Träume .. } *Schubert*
b. Auf dein Wasser zu singen }
URSULA BOASE, A.R.C.M.

PIANOFORTE SOLOS—

a. Fantasia in C minor .. *Mozart*b. Toccata in B flat major .. *Clementi*

DOREEN CLARK, A.R.C.M. (Clementi Exhibitioner).

VIOLIN SOLOS—

a. Slavonic Dance, No. 2, in E minor—

*Dvorák-Kreisler*b. Rêve d'enfant *Eugène Ysaë*

c. Hungarian Dance, No. 1, in G minor—

Brahms-Joachim

BARBARA PULVERMACHER, A.R.C.M. (Scholar).

SONGS .. a. Tides } *Martin Shaw*
b. Wood magic .. }
BETSY DE LA PORTE, A.R.C.M. (Scholar).

PIANOFORTE SOLO—

Sonata in G minor, Op. 22 .. *Schumann*

CYRIL J. SMITH (Scholar).

VIOLONCELLO SOLO—

Sonata in E major .. *Valentini*

GETHYN WYKEHAM-GEORGE, A.R.C.M. (Scholar).

VOCAL QUARTETS .. Waltzes (1st Set) .. *Brahms*

NELLIE MEYRAT (Exhibitioner), AGNES FORMES, EMLYN BEBB (Scholar), HAROLD DENTON (Scholar).

Accompanists—

CECIL BELCHER, JOYCE MCGOWN CLARK
GEOFFREY CORBETT, RENEE SWEETLAND

Friday, July 22 (Pianoforte Concertos)

CONCERTO for Pianoforte and Orchestra
in B flat minor, Op. 23 .. *Tchaikovsky*
ROY SHEPHERD (Scholar).

SCENA Credo (*Otello*) .. *Verdi*
LEYLAND WHITE (Scholar).

FANTASIE POLONAISE for Pianoforte and
Orchestra, Op. 19 .. *J. Paderewski*
PHYLLIS WALLIS (Scholar).

SONG .. Lohengrin's Narration .. *Wagner*
TREFOR JONES (Scholar).

CONCERTO for Pianoforte and Orchestra
in G minor, Op. 22 .. *Saint-Saëns*
HELEN C. PERKIN (Scholar).

Conductor—MR. ADRIAN C. BOULT.

Informal Concerts

There were five Informal Concerts given during the Summer Term. Among the many works heard were IMOGEN HOLST'S Pianoforte Solo, "Theme and Variations," HERBERT HOWELLS' "Puck's Minuet," and "The Gordian Knot Untied," PURCELL-HOLST.

On July 19th the following conducted the Third Orchestra :—GEORGE WELDON, DOROTHY LUARD, DAVID MORGAN, ARTHUR SANGER, CRAWFORD MCNAIR, IMOGEN HOLST, DOROTHY E. MILNES, CUTHBERT NIGHTINGALE and MARY CHATER.

Students' Recitals

Recital (No. 48), Monday, 11th July, by CHARLOTTE GRIVELL (Mezzo Soprano), assisted by JOHN ROBINSON (Violin). The programme consisted of songs by Schumann, Brahms, Fauré, Richard Strauss, Rachmaninoff, Malcolm Davidson, Armstrong Gibbs and Frank Bridge ; and Violin Solos by Porpora-Kreisler, Ravel and Mozart. ARIEL SHEARER accompanied.

Recital (No. 49), Monday, 18th July, by RENÉE SWEETLAND (Pianoforte), assisted by ALEXANDER NIFOSI (Violoncello). The programme included works by Scarlatti, Purcell, Paradies, Chopin, Scriabine and Albeniz-Godowsky ; also Beethoven Sonata, Op. 31, the Brahms Waltzes, and the César Franck Sonata for Pianoforte and Violoncello in A major.

The Royal College of Music Union

Twenty-first Anniversary Celebrations

Readers who are interested in the R.C.M. Union Twenty-first Anniversary Celebrations on June 29th and 30th will find a description elsewhere in these pages, written—as seemed fitting—by a Collegian, but not by one of the organising factors. The Union column cannot go to press, however, without some reference to the events of those two days.

It shall be this : That the outstanding experience of those great gatherings of Collegians was their splendid spirit ; the loyalty, living and loving, of all Collegians to the College and its ideals, to their President and Director, and to each other. With such a spirit (like the faith that

moves mountains) among its people, one realised the College as a world-force in music. The Union gatherings, with Collegians from east and west, far and near, past and present, were the symbol.

Photograph of the Union "At Home" on June 29th

A good flashlight photograph of the group of soloists, orchestra, chorus and Union officials, was taken at the "At Home" on June 29th, by Messrs. Swaine, Ltd. Copies are obtainable from the Hon. Secretary of the Union at College, the price being (with packing and postage) 5/-; or, to purchasers who fetch the photographs themselves, the price is 4/- each. Members who put down their names for copies and have not yet collected them, are asked to apply at once either to Miss Marion Scott or Miss Beatrix Darnell.

Badge and Colours and Life Membership

A Special General Meeting took place on June 8th, to consider the Reports of the Badge and Colours Sub-Committee and the Life Membership Sub-Committee.

BADGE AND COLOURS

With regard to the Colours, the Meeting resolved "That Royal Blue and Gold be recommended as the colours of the Royal College of Music, and be adopted as the colours of the R.C.M. Union."

With regard to the Union Badge, certain resolutions were taken, but as they were contingent upon matters which are still under consideration at the time of going to press, nothing can be said beyond the fact that there is to be a Union Badge, the design of which will be announced later.

It was further resolved "That the colours and badges shall be available in the form of ties, hat-bands if required, enamel badges in the form of tie-pin or brooch, and shields to sew on blazer pockets; and that the ties shall be made with narrow stripes of gold between broad stripes of blue."

Further, "That only Union Members and those Collegians who play against the Royal Academy of Music shall be entitled to wear the Union Badge."

LIFE MEMBERSHIP

The Report of the Sub-Committee re Life Membership was discussed, but the Meeting finally resolved to adjourn the matter till the Annual General Meeting.

With regard to the above resolutions, Members may like to know that ties in the colours (Blue and Gold) will be ready in November, and

can be obtained from either Miss Beatrix Darnell, or the Hon. Secretary of the Union at the Royal College of Music, price 4/- each, or with postage and packing 4/3.

Meeting at Member's House

On Thursday, May 26th, Mrs. John Greg gave one of those delightful evenings, at 5 Sussex Square, which members have learnt to associate with her generous hospitality and beautiful home. Nearly 100 guests were present.

The programme was as follows:—

SONATA, in A major, for Violin and Piano	Bach
MISS MARIE WILSON, MR. HENRY BRONKHURST	
SONG	Chanson Perpétuelle Chausson
MISS ODETTE DE FORAS	
At the Piano ... MR. JAMES BELL	
PIANOFORTE SOLOS ... (a) Sonata, No 5 }	Scarlatti-Tausig
... (b) Sonata, No. 15 }	
... (c) Passepied	Delibes
... (d) Polonaise in A flat	Chopin
MR. EDMUND BENBOW	

General Notice

Members are reminded that subscriptions for the current year became due on October 1st.

Also that any changes or corrections of name and address should be notified to the Hon. Secretary without delay.

MARION M. SCOTT, *Hon. Secretary.*

The Union's "Coming of Age"

The "Coming of Age" of the Royal College of Music Union was celebrated most successfully on two evenings, Wednesday and Thursday, June 29th and 30th. It had been feared that the eclipse might cause slight inconvenience and prevent some people coming, but to judge by the numbers, this little affair seemed insignificant in comparison with the twenty-first birthday festivities.

A very large gathering assembled on the Wednesday night. An excellently-chosen programme of music was provided, in which many of the guests took part. The entire programme is printed below. It is not

possible to give the names of those who sang in the Choir, as that body was too vast, but among the players in the orchestra were the following:— Mr. W. H. Reed, Mr. Alfred Hobday, Mr. Ivor James, Mr. John Pennington, Mr. Kenneth Skeaping, Mr. Eugene Cruft, Mr. Victor Watson, Mr. John Snowden, Mr. Bernard Shore, Mr. Arthur Trew, Mr. Pierre Tas, Mr. Cheeseman, Mrs. Fielden (Miss Edith Stapley), Miss Jessie Stewart, Miss Dorothea Christison, Miss Stella Pattenden, Miss Marie Wilson, Miss Joan Carlill, Miss Gena Milne, Miss Edith Churton, Mr. Ernest Hall, Mr. Charles Souper, Mr. Frederick Thurston, Mr. Frank Probyn, Mr. Guy Warrack, Mr. Gordon Jacob, Mr. Michael Tippet, and many other Collegians.

Before the company descended to supper Sir Hugh Allen publicly thanked Miss Marion Scott for her unflinching devotion to the Union, and for her ceaseless labours during its twenty-one years of growth. The applause that followed this speech showed very clearly how glad we all were at this tribute to the Honorary Secretary of the Union. Sir Hugh Allen then presented Miss Scott with a bouquet of flowers, which was the gift of the Orchestra. Miss Scott found it difficult to reply, but there was no difficulty in our imagining how she felt and what in her heart she was saying.

During the interval between Parts I and II of the Concert an exceedingly good supper was served downstairs. Everyone must have been grateful to the members of the Staff who saw so efficiently to our less spiritual needs.

Herewith is the programme of the "At Home" as printed for June 29th.

PROGRAMME

PART I

In the Concert Hall

1. OVERTURE *The Wasps* *R. Vaughan-Williams*
Conducted by THE COMPOSER

2. SONATA for Violoncello and Pianoforte *César Franck*
MR. FELIX SALMOND, MRS. ALFRED HOBDAY

3. ODE for Solo Voices, Chorus and Orchestra, "To Music"—
C. Hubert H. Parry
(Written and composed for the Inauguration of the Concert Hall in 1901)

Conductor ... SIR HUGH ALLEN

Solos:

Sopranos	{	MISS BERTHA STEVENTON
		MISS URSULA BOASE
Contralto	...	MISS AGNES FORBES
Tenor	...	MR. IORWERTH BEBB
Baritone	...	MR. JOHN ANDREWS

PART II
In the Concert Hall

4. VIOLIN SOLO Legende *Delius*
MISS MAY HARRISON
At the Piano ... MR. GEOFFREY O'CONNOR MORRIS
5. SONGS OF THE FLEET *C. V. Stanford*
For Baritone Solo, Chorus and Orchestra
Soloist ... MR. GEORGE BAKER
Conductor ... SIR HUGH ALLEN
6. CHORAL SONG "Jerusalem" ... *C. Hubert H. Parry*
The audience is asked to join in singing the last verse.

The evening of Thursday, June 30th, was given to a delightful dinner and dance at the Wharnccliffe Rooms. The placing of the guests had been supervised with great discrimination, and this helped considerably towards the conviviality which increased as the evening proceeded. After the dinner, further entertainment — or is this rude? — was provided by a multitude of speeches, which were supposed to be limited to a certain period of time. Infinite variety was provided in this way, as can be readily imagined by a perusal of the list of speakers:—Sir Alexander Mackenzie, Sir Hugh Allen, Mr. George Macmillan (Hon. Secretary of the R.C.M.), Mr. Aveling, Dr. Daymond, Miss Marion Scott, the Rev. Aitken Crawshaw, Mr. Herbert Howells, Mr. Waddington, Sir Henry Harris, and Dr. Saleeby.

After the speeches a short programme of music (mainly light) was given by Miss Helen Henschel, with Songs at the Pianoforte, and by Mr. Harold Samuel. (Mr. Samuel's songs were really very light indeed if the truth were known!)

By this time a large crowd had assembled at the other end of the room for the dance that was to end the round of festivities. The post-prandial music had perforce to cease and give place to Mr. Leonard Smith's band. According to all accounts the dance was a most successful affair, and many have sung its praises. The more's the pity that we have no official account, duly signed, by a supporter of our *MAGAZINE*!

Well, we could wish that a "Coming of Age" might come more often, for surely we all felt the better for it. But as this cannot be, could not the Union's ordinary birthdays in future be utilised in this way? The scale need not be so extravagant a one, but every year in every way we might feel better and better for some mild celebrations of this kind, and that would surely be for the good of the Union that includes us all. Meanwhile, heartiest thanks to all those who took such infinite trouble to make the "celebrations" a success.

The Lighter Side of Bayreuth

There is not much sympathy to spare for the trials of music critics. But even that thick-skinned tribe has its difficulties. Having missed the R.C.M. production of "Parsifal" last year, I went this summer to Bayreuth to see theirs. While I was there I was confronted with one of these problems of conduct which do not occur to those who follow less exotic avocations. I thought of writing to the Editor of the *FAMILY HERALD*, who is always sympathetic in these cases, and asking him what is the proper behaviour to adopt, but the Editor of the *R.C.M. MAGAZINE* has opened his friendly columns to my woes. In my hotel I encountered an Englishman, who was not one of the figures whom one meets at all the usual musical festivals in England. He had, I may say, an attractive daughter. It transpired that they live in Switzerland, so that we could not have known each other, but the bond of a common tongue in a foreign land drew us together. We discussed the performance of "Tristan" on the day after the opening of the festival. Now "Tristan" had not been performed at Bayreuth for 21 years, and to mark its reintroduction into the festival programme the opera had been re-mounted, and re-mounted in a very attractive manner which made use of a good many modern devices. In my ignorance I had supposed that the conservative traditions of Bayreuth precluded anything more modern than what was the latest thing in 1880. I was agreeably undeceived, and expressed my surprise and gratification to my friend. "It is all the fault," he replied, "of the London music critics, who disseminate lies about Bayreuth." What *should* A do? Should A be a little George Washington, or is that heroic course too discourteous? Should A act a lie, and heartily agree with the proposition that all critics are liars. That is the polite, but it is the dangerous, line to take. Or should A temporise and compromise by saying that A has a friend, who is a music critic, and that in private life he is so estimable a fellow that it is impossible to credit him with the worst of the nefarious deeds practised by his fellow critics? I here and now put the question to all who have ever won five shillings in a magazine competition for solving a problem of conduct. Faced with the situation, I argued swiftly to myself that manners makyth man, and that I must on no account embarrass my new acquaintance by letting him know that he had called me a liar to my face. I dropped my eyes, prayed that my blushes would pass unnoticed, and muttered an inaudible acquiescence. Do not, however, suppose that this solved the problem.

Two days later the daughter graciously consented to eat an ice with me. She was your true enthusiast, and I had to be very careful, in harmonising my views with hers, to prepare and to resolve my discords with the scrupulous smoothness of a Palestrina. I did, however, venture with deference to suggest that the second act of "Parsifal" looked very much like a vicarage garden party and the flower-maidens like enthusiastic social workers on a flag day. (I do assure you that in an excellent performance, neither the production nor the singing of the second act was what it ought to be.) She expressed pain at the utterance of these impious sentiments, the more so because Daddy had told her that one of the English newspapers was not complimentary about this beautiful performance. "Daddy," she quoted with obvious approval, "says that the London critics are mean and unfair; why don't they deal faithfully with Covent Garden before they come and spitefully pull to bits these performances which are better than anywhere, except perhaps those of La Scala at Milan." Did I know La Scala? Oh, I ought to; their "Ring" was wonderful. Saved! Saved by La Scala from a devastating exposure or a thumping lie. Who, with the awful example of Wotan in front of him, dare call Loge to his aid? I saved my fair Freia, and we parted with an exchange of cards and a promise that I should one day receive a picture post-card from Milan†. Such are the perils of travelling *incognito*.

An odour of sanctity pervades Bayreuth, and on the whole it makes for excellence in the performances. It is a great gathering of the faithful—1927 was my hotel friend's thirteenth visit—and in the atmosphere of self-surrender to the Wagnerian gospel it is possible to penetrate to the heart of the great man and see how right he was in his extravagant demands. But reverence does not require perpetual solemnity, and even Bayreuth has its lighter side. In England an excessive sense of the ludicrous sometimes causes us to see the lighter side at wrong moments. At Bayreuth there was not the suggestion of a titter when an accident to a wig happened inopportunistically in "Parsifal." Fafner, in "Siegfried," too often a source of unseemly ribaldry, was a superb beast of the Palæolithic period, frightful enough to satisfy the scholarship and provoke the covetousness of the most exacting museum curator. Its wink was so hideously sinister, that it seemed impossible that even so incredibly stupid a boor as Siegfried could mistake its significance; biologically he was a cross between a hippopotamus and an alligator; he was, indeed, one of the better dragons, and no one could laugh at him. The only unintentionally amusing event in "The Ring" arose out of the fact that

† P.S.—It has come.

the young Siegfried was well-developed for his age — Herr Lauritz Melchior is a large person, weighing not a little. In Mime's cave there was, as usual, a couch of skins. Somewhat exuberantly the young giant threw himself upon it and bounced several feet into the air, revealing the unsuspected fact that the Nibelungs shopped in Tottenham Court Road when equipping their residences with bedding. My neighbour, a serious-minded German, leaned over to me and said, "Ein gymnastische Siegfried." Another modern improvement which surprised me was that Siegfried had already learned the effect of stopping the mouth of his horn with his hand, which considering the primitive nature of the instrument showed that he had a greater bent for brass than for wood-wind, on which, you may remember, he is not very proficient.

In "Parsifal" the original moving panorama of 1883 was employed, and to my thinking produced the impression of a journey through rough country to Mont Salvat, but it involved a close race between an oak tree and a boulder of rock that was a little disconcerting. We have, however, been spoiled by the cinematograph for this kind of thing, and Wagner could not have anticipated a picture that moves realistically, any more than he could have suspected that a dove descending upon the Grail could in 1927 have only one signification, and that the wrong one—a child's toy aeroplane. "Parsifal," however, in spite of the failure of the second act, was impressive; so much so, that it provoked from an American the remark, overheard as we came out of the theatre: "Waal, I guess this fellow Wagner could teach the Roman Catholic Church a thing or two about its own jabb."

After that profound piece of criticism I need hardly air my own views about the performances of the six operas, especially since, if you are interested in such things, you may, like my friend in the hotel, all unbeknown to yourselves, have already read them in the public press.

FRANK HOWES.

Correspondence

TO THE EDITOR OF THE *R.C.M. Magazine*.

SIR,

May I add a footnote to Miss Phœbe M. Walter's excellent "Story of our Magazine"? In the year after Sir Hubert Parry's death I was asked by the family to edit a volume of his Terminal Addresses to the Students of the R.C.M. Dr. Emily Daymond kindly supplied me with

all material in the way of notes for these Addresses discoverable among Sir Hubert's papers. Only two manuscripts belonging to the first ten years of his directorate were sufficiently coherent to be published as representative of his Addresses. These were the first of all, on the retirement of his predecessor, Sir George Grove, and one two years later, on the death of Johannes Brahms. No doubt the importance of these two occasions had made Sir Hubert write out what he wished to say with unusual fulness. The remainder of the Addresses of that period were either preserved only in jottings on a half-sheet of notepaper or not preserved at all.

When the MAGAZINE was founded the Director formed the habit of writing out for publication each Address soon after its delivery, and so every one of them was carefully preserved and was available for republication when the time came. The volume of "College Addresses," published by Messrs. Macmillan & Co., was made possible only by the existence of the R.C.M. MAGAZINE. It, and it alone, preserved these unique Addresses, which are the most vivid expressions of Sir Hubert's personality. Mr. C. L. Graves, in his preface to the Official Life, acknowledged his indebtedness to "College Addresses"; the real indebtedness goes a stage further back, to this MAGAZINE and the invaluable practice initiated by its first Editor, of publishing "The Director's Address" term by term, a practice which I am glad to see you continue.

With the warmest congratulations on your birthday number.

I am yours, etc.,

H. C. COLLES.

The Late W. H. White

A letter from which extracts are quoted below comes to us from Mr. Thomas Chapman, of 35 Sutherland Place, Westbourne Grove, W. 2. He is writing about the late William Henry White. No comment is necessary upon this heroic story, which but for Mr. Chapman might have remained unknown.

"Mr. White was a pupil at the old College somewhere about 1890 : Mr. Arthur Bent knew him very well, but strange to say was not aware of his death until I told him the other day.

Mr. White was living in Berne, Switzerland, when the war broke out : he had played Viola in the 'Stadt-Orchester' there, and also

in a sort of Variety and Comic Opera Theatre there. I visited him in Berne in 1913.

When war broke out he came over here without any very definite reason and stayed with me here, and while I was away in the country he enlisted in the Sportman's Battalion (23rd Fusiliers, I think) in the Autumn of 1914. He was my age (44 at that time) and died of wounds in November, 1916. He had been put behind the lines as he was rather delicate and rheumatic, but he had extracted a promise from the C.O. that if the Battalion went over the top he should be allowed to join them. He had some idea of avenging some friend who had been killed. He insisted on the promise being fulfilled and was wounded in the shoulder. His arm was taken off and he died of hæmorrhage.

He was a Lance-Corporal and was awarded the Military Medal for bombing work in Delville Wood. He was a cousin of the late Sir Ernest Paget, at one time Chairman of the Midland Railway.

His widow was for a time—he had been married twice—at the same address where I stayed with them, 70 Spitalackerstrasse, Berne, Switzerland, but I cannot be sure whether she is still there. Any information could, however, be got from Mr. White's brother, Robert White, Esq., Leicester Road, Loughborough, Leicestershire."

The Royal Collegian Abroad

LONDON

May 4th. The Boris Pecker String Quartet gave a Concert at the Æolian Hall. Miss MARY STUART and Miss EDITH CHURTON are members of this Quartet, and Mr. CECIL BONVALOT has taken the place of Mr. Boris Pecker. The programmes included Beethoven's Quartet in F minor, Op. 95, No. 11; Haydn's in G major, Op. 76, No. 1; and Debussy's in G minor, Op. 10.

May 6th. Mr. ANGUS MORRISON gave a Pianoforte Recital at Wigmore Hall. Bach's Fantasia and Fugue in A minor, and Brahms' Variation on an Original Theme, Op. 21, No. 1, were followed by Schumann's Humoresque, and pieces by Granados, Ravel, and Debussy.

May 12th. Miss DOROTHY ROBSON and Mr. CLIFFORD CURZON gave a Vocal and Pianoforte Recital at Wigmore Hall. The programme included songs by Schubert, Mahler, Wolf, Delius, E. Sharpe, N. Peterkin, and G. Jacob; also a group of Folk Songs of various countries. Mr. CURZON played works by Haydn, Liszt and Schubert.

May 30th. Mr. ARTHUR BENJAMIN gave a Pianoforte Concert with Sir HENRY WOOD and the New Queen's Hall Orchestra at Wigmore Hall. Bach's Concerto in G minor, Mozart's Andante from the Cassation No. 1, Purcell's

Fantasia on One Note, Mozart's Concerto in C Major (K 415), and Gordon Jacob's Romantic Concerto (first performance) were given; also a Serenade for Strings, by Peter Warlock, for Frederick Delius on his 60th Birthday.

June 2nd. Miss DOREEN CLARK gave a Pianoforte Recital at Æolian Hall. Scarlatti's Suite in G major, Mozart's Fantasia in C minor, Liszt's Sonata in B minor, and pieces by Dohnanyi, Ricardo, Pisk-Mangiagalli, Chopin, and Rachmaninoff were performed.

June 3rd. Mr. FELIX SALMOND gave a Violoncello Recital at Wigmore Hall. A varied programme included works by Eccles, Pianelli, Vivaldi-Franks, Beethoven, Bach, Brahms, Fauré-Casals, and Frank Bridge.

June 11th. Miss MYRA HESS and Mr. HAROLD SAMUEL gave a Recital. The following works were performed:—Bach's Concerto in C minor for Two Claviers (arranged by Harold Bauer); his Choral Prelude, "An Wasserflüssen Babylon," Variation on "Von Himmel hoch da Komm ich her" and Choral Prelude "In Dir ist Freude" (transcribed for two pianos by Harold Samuel); Mozart's Air and Variations in G major, Schubert's Fantasia in F minor, Op. 103 (for one piano), and Brahms' Variations on a Theme by Haydn, Op. 56 (original version).

COLONIAL

On March 15th Miss GWENDOLYN BRAY gave a Recital at the Town Hall, Perth, Western Australia. Her performance included César Franck's Prelude, Chorale and Fugue; Saint Saëns' arrangement of the Bourée from Bach's Second Violin Sonata; Debussy's "Danse," Ravel's Toccata, Haydn's "Andante con Variazioni," and Liapounov's Rhapsody on Ukrainian Themes.

MISCELLANEOUS

MUSIC AT OUNDLE SCHOOL (DIRECTOR: MR. SPURLING).

On February 22nd a Concert was given by the City of Birmingham Orchestra, the Conductors being Mr. ADRIAN BOULT and Mr. C. M. SPURLING. The programme included works by Beethoven, Wagner, Elgar, Ravel, and Vaughan-Williams.

On May 19th the Philharmonic Trio gave a Concert of a very varied nature. Works by Gluck, Henschell, Handel, Mozart, Grétry, Hasse, Loeillet, Scarlatti, Ticcianti, Ethel Smyth, Georges Hüe, Fauré, Ravel, and Alwyn were performed.

On June 18th the School Midsummer Concert was given. Solos were given on Flute, Organ, Pianoforte and Clarinet; there were also Vocal Solos, Treble Unison Songs and Schumann's Chorus "Gipsy Life" for Chorus and Orchestra. Schubert's "Unfinished" was given, and Handel's Quartet for Two Flutes, Violoncello and Piano, Op. 5, No. 7.

On June 19th were performed Bach's Organ Prelude and Fugue in B minor, his Concerto in C minor for Two Pianofortes, and César Franck's Chorale No. 3, in A minor, for Organ.

MUSIC AT WESTMINSTER SCHOOL (DIRECTOR: MR. C. T. LOFTHOUSE).

On July 8th Music Competitions took place. House Quartets, Unison Choirs, Orchestra, and Chamber Music were judged, as well as individual performances (singing and playing). Dr. BUCK, Miss JANE JOSEPH and Mr. R. G. CARRITT adjudicated.

On July 22nd the School Concert was given. The Orchestra played Haydn's Symphony No. 2, in D, and some numbers from Bizet's Small Suite "Jeux d'Enfants." A Brass Quartet, No. 1 of Three Aequales, by Beethoven, was also given; there were also rendered two movements from Mozart's Pianoforte Concerto in C major; Two Airs, arranged by Vaughan-Williams; Madrigals, Vocal Quartets, and "Spanish Ladies" by combined House Choirs

INDIVIDUAL

MARGARET REES, of the Royal College of Music, won 1st prize for Soprano Solo at the Welsh National Eisteddfod of Wales, held at Holyhead in August.

Mr. KEITH FALKNER and Mr. ANGUS MORRISON performed at the Promenade Concerts.

Two ex-scholars of the College—SYLVIA NELIS and GEORGE BAKER—have left for America, to play the parts of "Polly Peachum" and "Captain Macheath" respectively in "The Beggar's Opera," throughout the United States of America. The tour is to last twenty weeks.

On July 2nd Mr. CYRIL C. DALMAINE's song "Beg-Innish" was given at the Christ's Hospital Orchestral Concert in the Art School.

CROUCH FESTIVAL.

September 3rd—10th. At the Oxted and Limpsfield Barn Theatre first performances were given of "Rapunzel" (Grimm's Fairy Tale), an Opera in Three Acts and a Prologue by BRIAN EASDALE; "Picnic," Ballet in One Act, by HERBERT MURRILL; also Mozart's "Bastien and Bastienne"; and "The Moon Maiden," a Choral Ballet by RUTLAND BOUGHTON. Dr. R. VAUGHAN-WILLIAMS is President of this Festival.

Extract from local paper:—"It is called the Crouch Festival, because those who have got it up have their residence in, or at least have affinities with, the small Kentish village of that name. It is being held at Oxted because no building at Crouch was suitable for the purpose."

Most of the composers and musicians were almost in their "teens."

MARRIAGES

BARNETT—BLACK. On June 20th, 1927, at West Wickham Church, B. G. Barnett to Elaine Black.

BLOFIELD—ELWIN. On August 6th, 1927, at St. James's Church, Dover, by the Rev. E. B. Elwin, assisted by the Rev. E. A. Cook, Loris, youngest son of Mr. W. J. Blofield, South African Civil Service (retired), and Mrs. Blofield, to Edith Violet, younger daughter of the late Mr. A. B. Elwin, Solicitor, and Mrs. Elwin, of Dover.

MACKENZIE-RICHARDS—COBBOLD. On August 17th, at the Parish Church, Aldeburgh, Mr. Campbell Mackenzie-Richards, Royal Air Force, to Mirabel, daughter of Lieut.-Col. and Mrs. Ernest Cobbold.

DUCKWORTH—PONTIFEX. On July 6th, 1927, at St. Peter's, Eaton Square, by the Rev. the Hon. W. Talbot Rice, the Rev. H. Sinclair Brooke, and the Rev. Austin Thompson, Vicar of the Parish, Paymaster Lieut.-Commander Arthur Dyce Duckworth, R.N., youngest son of Sir Dyce Duckworth, Bart., M.D., LL.D., of 28 Grosvenor Place, to Grace Ella Mary, only daughter of E. Lionel Pontifex, of Bishops court, Broadwater Down, Tunbridge Wells.

New Books and Music

Grove's Dictionary of Music and Musicians. Third Edition, edited by H. C. COLLES, M.A., Mus.B., F.R.C.M. In Five Volumes, with 96 full-page plates of illustrations of which 24 are reproduced in colour. (Macmillan & Co., Ltd., 1927. Volumes 30/- net each.)

The volumes will be sold separately. The volumes will appear in quick succession—the first in October, 1927, and the remainder at monthly intervals. Under this arrangement the fifth and concluding volume will be published in February, 1928. The work will be illustrated in a most interesting manner with Portraits and Musical Instruments. The illustrations consist of 24 plates in colour and 72 plates in half-tone. To a large extent this Edition is a new book, with its innumerable new articles and the large measure of editorial revision of those retained from former editions.

"Lights Out." Six Songs. Poems by Edward Thomas. Music by IVOR GURNEY. (Stainer & Bell, Ltd. 4/- net.)

"Star-Talk." Song. Poem by Robert Graves. Music by IVOR GURNEY. (Stainer & Bell, Ltd. 2/- net.)

In such songs as "Sleep," "Edward," "The Twa Corbies," and "Desire in Spring"—all of them about ten years old now—and in the later Song-Cycles, "Ludlow and Teme" and "The Western Playland," Mr. Ivor Gurney made it plain beyond all doubt that he has it in him to be one of our best song-writers. Beauty of phrase and an unerring literary instinct distinguish even his earliest songs. He seems to have been little troubled, at any time, by the quarrel that so easily springs up between the musical phrase and the line of the poem. Compromise, which for many song-composers is the only means of progress, has seemed in his case either to be unnecessary or to be merged in particular qualities of his genius. So that in his work we rarely are without the sense that poem and music simultaneously spring from one mind, one imagination and one creative impulse.

The Six Songs in "Lights Out" give us again—save, possibly, in "The Trumpet"—this "one-ness" of being. We are more than glad they inherit the best qualities of the earlier songs. Their continuity, in that sense, is remarkable. Mr. Gurney must have discovered quite early that the truth of song writing was in him. He has held firmly to it. His principles have been little modified or changed. "Sleep" is now succeeded by "Lights Out"; only in the later song feeling is more deeply expressed, as the poem demands it should be. The underlying unity of idea in the two songs is singular and beautiful. "Scents," again, proves—what the earlier "Spring" had already hinted at—the easy mastery of mere word-setting. As he does it, it all seems so obvious and natural. We have now come to the time when to hear six bars of any new song of his is enough to know its composer's hand. He is not without mannerisms; there is still a touch of intractability about the accompaniments. But less by these than by the beauty of his melodic lines, by a feeling of the English countryside which so strangely comes from his harmonic thought, and by his power to intensify the poet's mood do we recognise him in these fine songs. And those who know him best are not surprised by the simple directness that makes "Star-Talk" so attractive. These songs are not to be called "easy." But where they make friends (and these shall in time to come be many) they will keep them.

[The Editor has printed below several notices that have come unsigned from the Oxford University Press. Out of courtesy he has printed them, but he would be glad if in future they were signed by someone in authority.]

Plainsong Accompaniment, by J. H. ARNOLD. (Oxford University Press, 1927.)

Until quite recently there has been a sad lack of authoritative information on the subject of Plainsong Accompaniment. An odd article or two has appeared from time to time, and we have heard an occasional paper, but little knowledge can have been gained on the whole. There has, perhaps, been too much mystery about the whole thing, as if it were a precious secret only to be known of the few. And so a jolly book of this kind has long been overdue. The writer well remembers his own first Church appointment, and his first crude attempts, based on very scanty knowledge, to accompany Plainsong. There seemed to be few good models in those days. The majority of organists over-harmonized, and not infrequently one heard unprepared sevenths and chromatic harmonies imported direct from the "Ring"—a vicious mixture of styles as far removed from the true Plainsong style as Swinburne is from Chaucer. Rarely did one hear anything approaching the plain, unadorned, unobtrusive accompaniment that seemed to be the ideal. A grand simplicity surely—but how was it to be obtained? What chords could one use? What were the underlying principles? As Mr. Arnold says: "The organist is often at a loss to provide an adequate accompaniment, not because such an accompaniment is difficult to play, but because he does not know what to play. Essentially the problem is to learn an unknown language."

And this book sets out to deal very thoroughly with such important questions as notation, rhythm, tonality (modes), transposed melodies, and the like. Not the least interesting part of the book is the Appendix, containing examples of harmonizations and a tone table and harmonies. In examining and playing them, the student will understand why it is so hopeless to deal effectively with this subject through the medium of a book, viz., the difficulty of committing accompaniments of this kind to paper. Essentially is this an art of improvisation, not of notation. Some of these examples (in spite of Mr. Arnold's reiterated "Don't overharmonize: 'let the melody have its freedom'") sound self-conscious; there are often too many chords at the cadences. He has tried to make his harmonies look well and complete on paper. But this is a small matter. The book is excellent, and Mr. Arnold's love of his subject shines forth in every line. Every organist should possess and study it diligently.

WILLIAM H. HARRIS.

The Style of Palestrina and the Dissonance, by KNUD JEPPESEN, Lecturer in the University of Copenhagen. (Oxford University Press, 1927.)

The amount of labour and research that has gone to the making of this book must have been prodigious. Its 260 odd pages show evidence of careful analysis, and a very thorough knowledge and understanding of the many and diverse elements that go to the making of what is known roughly as the Palestrina style. This has involved a minute scrutiny and inquiry not only into the work of Palestrina's contemporaries, but also into that of his precursors—Italian, Flemish, English and Spanish. We are shown examples of the real and the false 16th century technique. Misprints and mistakes hitherto undetected (so it is alleged) in well-established editions are corrected and shown side by side—the spurious and the true—a most illuminating contrast.

Indeed, the student might well grasp the essentials of the style by studying these contrasts alone, so bold is the relief.

One is dismayed to find no mention of such names as Byrd and Weelkes ; and surely in a book dealing with the 16th Century one should not look in vain for the names of these great Englishmen. Morley and his "Plaine and Easie Introduction" is quoted, and criticised rather adversely. Mr. Dent, in his Preface, says that "it will come as a shock to English readers to be told that English composers of the Palestrina period like others of the Northern Countries were considerably behind their times." Many of Dr. Jepperson's statements are decidedly controversial, but stimulating. To some of them we subscribe very willingly. For instance: "No deep insight can be gained without comparing the present with the past." "It is not sufficient to understand the manner in which modern men listen to music, but to ascertain as nearly as possible the attitude of the listener of the different historical periods in question."

The books quoted, mostly foreign publications, are very numerous. One hopes to live long enough to look into some of them.

WILLIAM H. HARRIS.

The Morning of the Year, a Choral Ballet by GUSTAV HOLST. (Oxford University Press. Vocal Score 3/-.)

The Gentle Art of Singing, by SIR HENRY WOOD. (Oxford University Press. Volumes £1 : 1 : 0 net cash.)

Sir Henry Wood himself describes this as his "*magnus opus* as pianist, organist, accompanist, conductor (opera and concert), composer (a very poor one), all-round general musician and teacher, since the age of 12, of singing." The book is in four volumes and consists of a complete graded course of exercises and vocalises designed to produce a perfect vocal technique equal to any task.

Elementary Harmony, Parts I - II (complete volume), by PROF. C. H. KITSON. (Oxford University Press. 10/6 net.)

This Volume provides the student with a clearly written, short and concise treatise, on similar lines to his "Evolution of Harmony." The author's "Additional Exercises to Elementary Harmony" also provide the student with extra material.

Oxford Carol Book, edited by DR. VAUGHAN-WILLIAMS, DR. PERCY DEARMER and MR. MARTIN SHAW. (Oxford University Press.)

A new addition to the famous Oxford books of Verse is the "Oxford Carol Book." There is a link here, too, with the now no less famous English Hymnal, for the Editors are the same—Dr. Vaughan-Williams, Dr. Percy Dearmer and Mr. Martin Shaw. The book is a comprehensive collection of carols, both words and music, and makes a special plea for their use at all times and not only at Christmas. There are three forms—full music (for church and musical use), the words in a library edition (with full notes), and the words in congregational form ; the prices being 6/- net, 4/6 net, and 1/6 net in cloth, 1/- in paper. Many of the carols are issued separately, at prices ranging from 2d.

Four Songs, by DENIS BROWNE. (Oxford University Press.)

These songs, the most important vocal compositions of the young Composer's output, have been chosen by the Oxford Press to be issued in one Album, as a memorial edition, and consist of the now well-known and popular "Diaphenia" and "To Gratiana dancing and singing," together with two songs which have not yet appeared, "Arabia" and "Salathiel."

[Denis Browne was one of the most promising young English composers, who met an untimely death in the War.]

Beethoven : Impressions of Contemporaries, by O. G. SONNECK.
(Oxford University Press. 10/6 net.)**Music: Classical, Romantic, and Modern.** By EAGLEFIELD HULL, Mus. Doc. (Oxon). International Library of Books on Music. J. M. Dent & Sons, Ltd. Price, 10/6.

"This book I have made for my own pleasure" is the remark with which Dr. Eaglefield Hull prefaces his recently issued volume on Music. The confession is attractive, since books written for love usually justify their existence. It is so now. Into 473 well-printed pages, Dr. Hull has poured a wealth of history, anecdote, argument, illustration, catalogue, terminology and tabulation that will constitute a fountain-head of information for amateurs and a spring of stimulating thought for professional musicians. His eager largesse of knowledge is comparable to that of some Scholar-soldier of the Renaissance; his style, lucid and warmly coloured, shows the hand of the experienced writer. In the course of these strongly flowing chapters, Dr. Hull refers to Bela Bartok as "not one man, but three." Dr. Hull's own book is at least three, if not more, for Part I deals with Classical Music, Part II with Romantic Music, Part III with Modern Music, while each part in turn contains chapters like pamphlets, under such promising titles as "Classical, Gallant, and Rococo," "Wagner, the greatest of all Romanticists"; "Wit and Satire"; "Expressionism, Atonality, Bi-tonality, Polytonality"; or "The Present and the Future."

To-day Music marches on the threshold of a new era, and Dr. Hull contrives to communicate his sense of the breathless interest of this situation. Presumably his aim is to trace Music through the ages, "working out its own purpose." His deductions and conclusions, however, are difficult to locate. It is the old case of the wood and the trees. There are also many statements and definitions which challenge thought. For example, *is* Music "historically the latest born of the arts?" The recent discoveries in Australia by Dr. Harold Davies would seem to give pause to this statement. And can Art be defined as "order?" It may be, but the converse does not prove it, for Order is not Art. There are also some notable omissions in the tables of reference provided in the Appendix, as for instance the names of Dargomisky and Glinka from the Biographical list of composers. The fact is, the book is so wide in scope that absolute completion and accuracy could hardly be looked for in an early edition. Authoritative in the main, it is not infallible in detail. But the matter is so vividly presented, and the Lists of Books on Music, Gramophone Records, etc., are so useful that the volume is good to possess, and the more familiar one becomes with it the better one admires Dr.

Hull's flair for presenting in a few words some unforgettable snapshot or criticism of the great composers he describes. Who, having once read it, would be without the picture of Handel and Dr. Greene locked up in St. Paul's Cathedral playing to each other for six hours at a stretch, or who would forget the parallel drawn between Schönberg and Bernard Shaw. Such passages (and the book abounds in them) are permanent additions to our knowledge of the men and their music.

M.M.S.

The Term's Awards

MIDSUMMER TERM, 1927

The Director has approved the following awards :—

Council Exhibitions—

Saunders, Eric	...	(Pianoforte)	£7
Kistner, Muriel I.	...	(Violoncello)	£7
Newman, Leonard	...	(Violin)	£6
Crichton, Mary W.	...	(Pianoforte)	£6
Moore, Richard	...	(Organ)	£5
King-Turner, Eleanor	...	(Singing)	£5
McGlashan, Joyce B.	...	(Singing)	£5
Barns, Annie S.	...	(Singing)	£5
Sloane, Marguerite N. S.	...	(Violoncello)	£5
Langham, Monica E.	...	(Violin)	£5
Jones, Edith M. M.	...	(Violin)	£5
Bethwaite, Sarah	...	(Pianoforte)	£5
Davis, Phyllis M.	...	(Pianoforte)	£5
Perrins, Cynthia M.	...	(Singing)	£4
Howells, Olive M.	...	(Singing)	£4
Hughes, Joan	...	(Violoncello)	£4
Rees, Peggy	...	(Violin)	£4
Eva, Marjorie F.	...	(Pianoforte)	£4

Extra Awards—

Wilford, Catherine	...	(Pianoforte)	£3
Reading, Mary C.	...	(Pianoforte)	£3

Clementi Exhibition—

Crundall, Constance M. (£28 7s.)

Challen Gold Medal—

Arnott, Wilhelmina P.

Chappell Gold Medal—

Walters, Theresa

Highly Commended—

Clark, Joyce McG.

Gurney, William

Hartnell, Frederika

Isaacs, Leonard

Noble, Mary

Paul, Gwendo

Piggott, Audrey

Sweetland, Irene

Taylor, J. C.

Ellen Shaw Williams Prize (£10)—

Piggott, Audrey M.

The following (in alphabetical order) are honourably mentioned :—

Aspinall, Dorothea M. P.

Sweetland, Renée

Marshall, Sybilla E.

Henry Leslie (Herefordshire Philharmonic) Prize (£10)—

Divided between—

Leyland-White, H.

Meyrat, Nellie D.

Specially commended (order of merit)—

de Foras, Odette

Jones, Trefor

Knight, Gladys

Bebb, Emlyn

Ward, Philip

Ritchie, Mabel

Rickard, Hilda

} Not eligible for the prize

Rees, Margaret J.

Aveling, Elisabeth

Mansfield, Veronica

Burton, Winifred

Warner, Catherine

Arthur Sullivan Prize for Composition (£10)—

Osmond, Cuthbert E.

Evans, David (not eligible)

Ernest Farrar Prize (£7)—

Byfield, Jack

Signor Foli Scholarships—

Maconchy, Elizabeth V.

£20

Shields, Robert L.

£15

Williams, Grace M.

£10

Elocution Class—

Ching, Harold (The Director's Prize)

Godden, Phyllis (Registrar's Prize)

Poole, Robert (Mr. Cairns James' Improvement Prize)

Howells, Olive (Additional Prize)

Honourably mentioned—

Denton, Harold S.

Whitelock, Nancy

Fernback, Helmar

Vigay, Winifred

Chappell Exhibition (£30)—

Astna, Louise

Honourably mentioned (in alphabetical order)—

Collins, Kathleen M.	Newbold, Elizabeth P.
Eva, Marjorie F.	Porteous, Kathleen K.
Faulder, Reine C. S.	Siddall, Barbara A.

Organ Extemporizing Prize (£3 3s.)—

Fenner, Andrew V. C.

Frank Pownall Prize for Singers (£5)—

Bebb, Emlyn I.

Musicians' Company Silver Medal—

Taylor, E. Kendal

Joseph Maas Memorial Prize—

Bebb, Emlyn I.

Kenneth Bruce Stuart Prize (£3 3s.)—

Gabb, William H.

Scholefield Prize (£3)—

Sealey, Ernest J.

Alfred and Catherine Howard Prize (£20)—

Robinson, E. J.	Pulvermacher, Barbara
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Awards for Best Papers in Mr. Fielden's Teachers' Training Class—

2 o'clock Class: Thomas, Lorna

3 o'clock Class: Ballantyne, Marion

Highly commended—

Hanford, Mary	Coghill, Katherine A. H.
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Dannreuther Prize (£9 9s.)—

Noble, H. Mary W. (S. Ernest Palmer Berkshire Scholar)

Tagore, Medal—

Wykeham-George, Gethin (Scholar)

Esther Greg Exhibition (£20)—

Gladden, Mary

Ashton Jonson Exhibition (£14)—

Gurney, William F.

Lesley Alexander Gift (£15)—

Andrews, Leila	£5
Baldry, Betty C.	£5
Hales, Christopher J.	£5

Alfred Gibson Memorial Prize (£5 5s.)—

Brough, Violet P.

Dove Prize (£13)—

Tippett, Michael K.

Marianne Rowe Singing Scholarship (for one term)—

Davies, Carys

Wesley Exhibition—

Yuille-Smith, Charles R.

Leo Stern Memorial Gift (£5 5s.)—

Kistner, Muriel I.

Chilver Wilson Prize for Singers—

Knight, Gladys

Operatic Exhibitions have been renewed to—

Andrews, John (for one term)

Burton, Frederick H. (for one year)

Draper, Charles (for one term)

McCubbin, Margherita (£20)

Scholarship Exhibitions have been awarded to—

Ching, Harold £20

Haviland, Marjorie £20

Scholarship Exhibitions, renewed to—

Just, Helen ('Cello) £20 (for one year)

Ritchie, Mabel (Singing) £20 (for one year)

Warner, Catherine (Singing) £12 12s. (for one term)

Director's Exhibition, renewed for one year to—

Edwards, Herbert, H. (Flute)

Whitehead, James ('Cello)

Innes, Myrtle E.

Council Grant, renewed for one year to—

Cullum, Harry H. (Composition)

Council Grants renewed to—

Baxendale, Betty £5 Green, Meriel St. J. £20
(for one term) Luard, Dorothy M. £5

Evers, Kate O. £10 Noys, Leonata £15

Gladden, Mary £10 Peck, Geraldine £10

Graham, Lilian M. £4

Special Grant to—

Dunn, Harry F. (£37 16s.)

The Director is happy to announce that it has been decided to provide a Hard Tennis Court in the West Garden.

The list of prizes for the Teachers' Training Classes will be sent later to those concerned

A.R.C.M. Examination, September, 1927

PIANOFORTE (*Teaching*)—

- | | |
|-----------------------------------|--|
| <i>a</i> Bolton, Ethel Marjorie | Hanford, Freda Mary |
| Campbell, Lucy Isabel | Hatherley, Lorna Clarice |
| <i>a</i> Cooper, Katharine Leslie | Holden, Dorothy |
| Davis, Margaret Joyce | Marsh, Stella |
| Davies, Valmai Enid | Nowell-Smith, Margaret |
| Darling, Constance Anne | <i>b</i> Smith, Irene Grace |
| Erwin, Joyce | Smith, Lily Ivy |
| Gebhardt, Renée Jeanne | <i>b</i> Stokes-Rees, Hilda Dorothy Joan |
| Green, Mary Ellen Cecilia Ella | |

PIANOFORTE (*Solo Performance*)—

- | | |
|--------------------------------------|---|
| <i>a</i> Cazenove, Jane Margaret Amy | <i>b</i> Oakley, Reginald Gordon Edmund |
| Fowlds, Vivienne Barrett | Wells, Muriel Grace |

SINGING (*Solo Performance*)—

- | | |
|-----------------------|----------------------|
| Cornock, Charles John | Leyland-White, Harry |
|-----------------------|----------------------|

SINGING (*Teaching*)—

- | | |
|-------------------|------------------|
| Barnes, Vera Mary | Davidson, Marion |
| Beveridge, Elsa | |

VIOLIN (*Solo Performance*)—

- | | |
|------------------------|-------------------------|
| Massey, Kathleen Annie | Whittaker, Mary Gillies |
| Stewart, Helen G. | |

VIOLIN (*Teaching*)—

- | | |
|---------------------------|-----------------------------------|
| Carruthers, Dorothy | Graham, Lilian Morrison |
| Druitt, Joan | <i>a</i> Legge, Beatrice Pampilia |
| Garden, Muriel Mary Helen | |

ORGAN (*Teaching*)—

- | | |
|-------------------------|-----------------------|
| Brownlees, Dorothy Maud | Huggins, Leslie Parry |
|-------------------------|-----------------------|

TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING & SIGHT READING
McNair, Crawford Blair

THEORY OF MUSIC—

Wood, Vibert

-
- a.* Competent Knowledge of Harmony.
b. Competent Knowledge of Harmony and Counterpoint.

List of Dates, 1928

A.R.C.M. EXAMINATION

April

Last day for receiving application forms ... Mon., 20th Feb.

Examination begins Mon., 16th April

September

Last day for receiving application forms ... Mon., 2nd July

Examination begins... .. Wed., 12th Sept.

EASTER TERM

Entrance Examination...	Wednesday	...	4th Jan.
Term begins	Monday	...	9th Jan.
Half Term begins ...	Monday	...	20th Feb.
Term ends	Saturday	...	31st Mar.

MIDSUMMER TERM

Entrance Examination ...	Wednesday	...	25th April
Term begins	Monday	...	30th April
Half Term begins ...	Monday	...	11th June
Term ends	Saturday	...	21st July